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EVERYTHING NOW FOREVER

by

Nora Myers

A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Fine Arts

in

Painting

Department of Art & Design
University of Alberta

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"Much attention has been focused on the analysis of the content of art making- its end image- but there has been little attention focused on the significance of the means... I believe that there are 'forms' to be found within the activity of making as much as within the end products. These are forms of behavior aimed at testing the limits and possibilities involved in that particular interaction between one's actions and the materials of the environment. This amounts to the submerged side of the art iceberg."

Robert Morris, *Some Notes on the Phenomenology of Making:
The Search for the Motivated.*

Everything Now Forever is an engaged investigation of visual language. This body of work is a result of the intersecting paths between the object and its inherent poetry.

The intent of *Everything Now Forever* is to display pieces of an ever-evolving, unfolding body of work. My approach critically examines art making through a generative studio practice. Intuitive and analytic action form the contextual framework of my process and by using visual language as a conduit, a dialogue between the pieces is opened up, either within the architecture of the gallery space or, within the neighboring works present within a grouping or sequence.

The work contains a range of compositional elements that span from subtle surface textures to ethereal, psychological spaces. The strategy within the process is to draw out the poetry of everyday practice. This was enacted by a performative research model that supported an on-going dialogue between

1) intrinsic value of an active presence in the studio, 2) the consumption and interpretation of painted surfaces, and 3) a timeline of daily artistic development.

The calculated and oftentimes ordered environments merge painting with preliminary compositional sketches. By combining the daily practice of sketching and the daily practice of painting, the work emerges with elements of temporal spaces and structured environments, which in turn act as day-to-day catalogue. The unifying element to each work, including the masonite backing structure, is the over-arching celebration of subtlety. In order to better understand the celebration of subtlety, one must be willing to deconstruct the picture plane. The most appropriate reference to this idea is through the work of Ezra Pound's phrase coined in the early 1900's, *The Economy of Words* (or Language), which he developed through the concept of Imagism. The principles embedded in this movement, challenge the creator to leave nothing but the essential information to the work's theme. This is done by cutting out superfluous and unessential concepts leaving the intended framework of the piece of writing to be concise, even brief.

The topography of each picture plane is a celebration of quiet spaces and the beautifully poetic vehicle that is painting. The intent behind the installation and presentation is to create a dynamic flux of activated palettes and quiet, meditative spaces.

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oil on masonite
12"x18.5"
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(The Language of Less) No.2
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17.25"x12"
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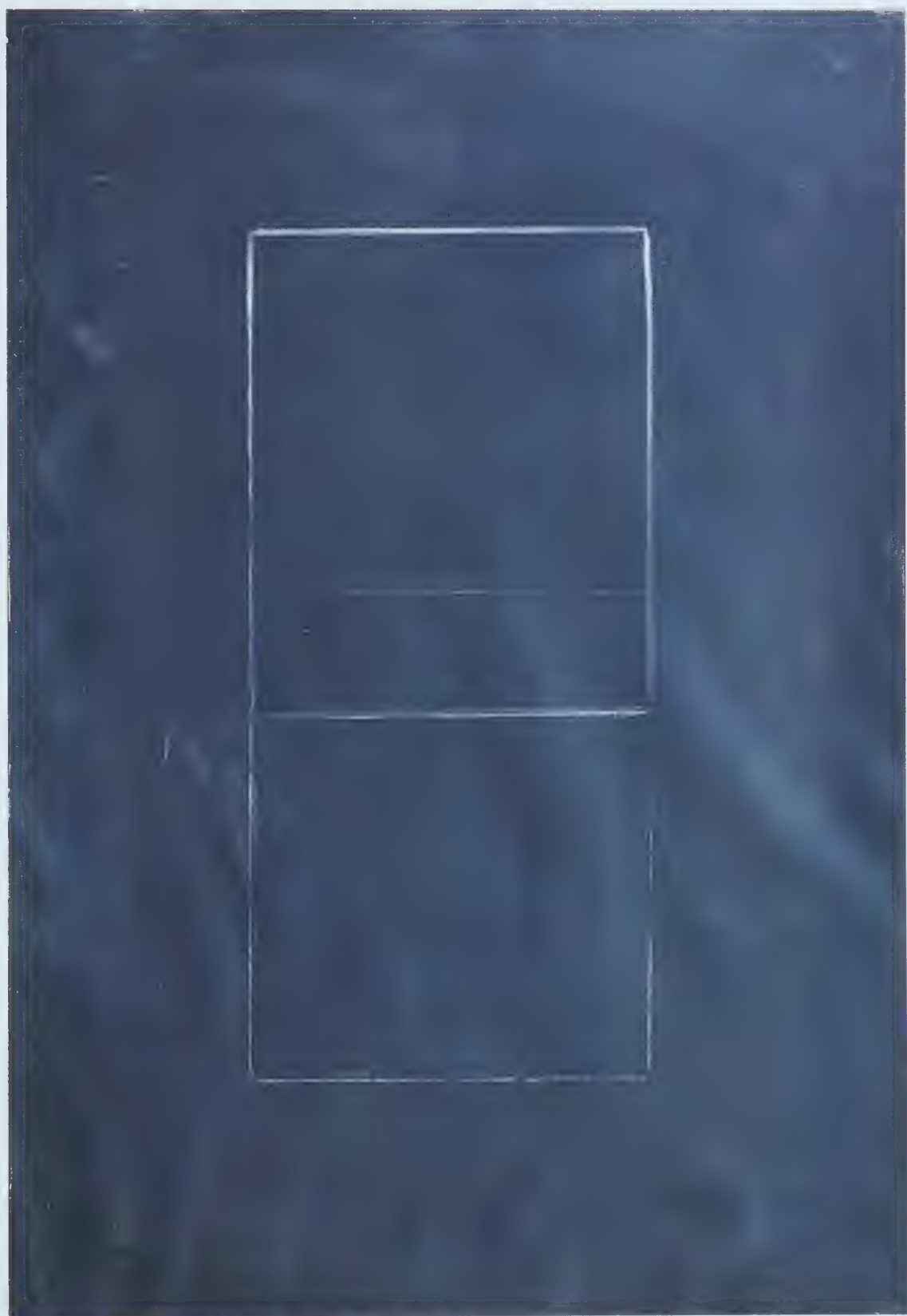
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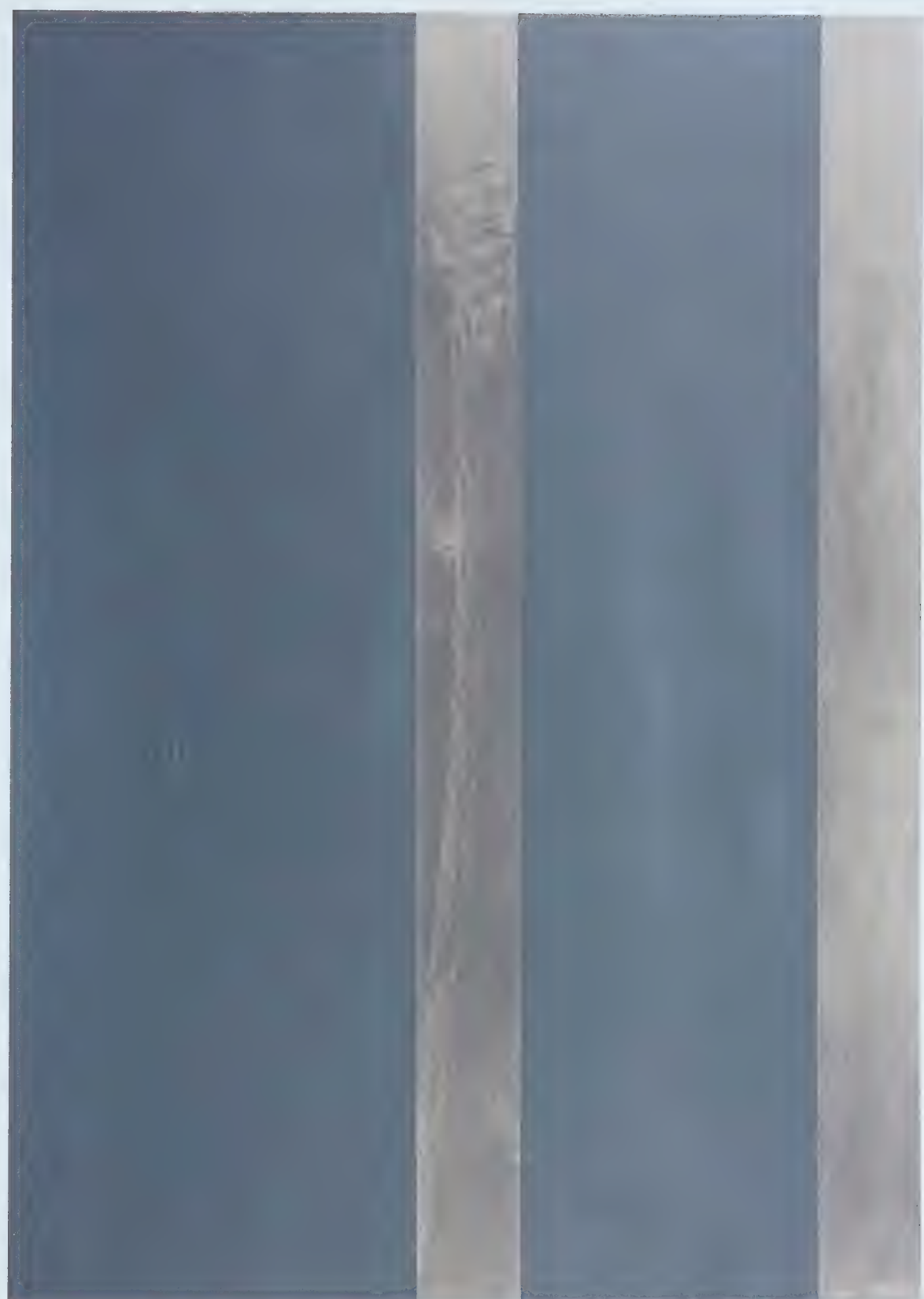






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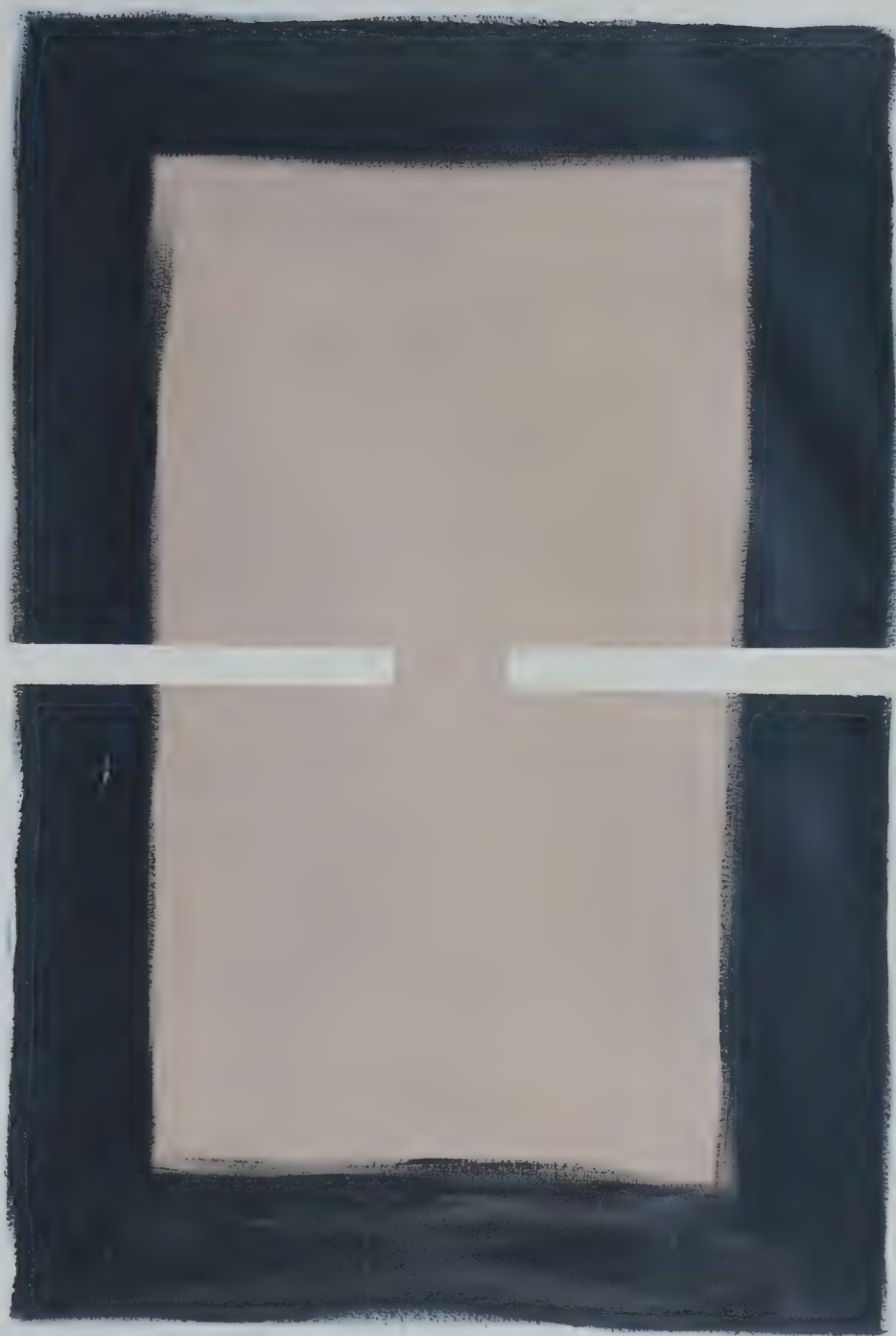


























the 1990s, the number of people in the world who are undernourished has increased from 600 million to 800 million (FAO 1996).

There are a number of reasons for this increase. First, the world population has increased from 5 billion in 1987 to 6 billion in 1996, with a further 2 billion projected by the year 2025 (FAO 1996). Second, the world population is becoming increasingly urbanized, with 50% of the world population now living in urban areas (UNEP 1996). Third, the world population is becoming increasingly aged, with the number of people aged 65 and over increasing from 200 million in 1987 to 300 million in 1996 (UNEP 1996). Fourth, the world population is becoming increasingly mobile, with the number of people migrating from rural to urban areas increasing from 100 million in 1987 to 200 million in 1996 (UNEP 1996).

These factors are all contributing to the increase in the number of people who are undernourished. In addition, there are a number of other factors that are contributing to the increase in the number of people who are undernourished. These factors include the increase in the number of people who are living in poverty, the increase in the number of people who are living in areas of conflict, and the increase in the number of people who are living in areas of natural disaster. These factors are all contributing to the increase in the number of people who are undernourished.

The increase in the number of people who are undernourished is a global problem that requires a global solution. The United Nations World Food Programme (WFP) is the leading international organization that is working to address the problem of undernutrition. The WFP is working to increase the number of people who are receiving food aid, to improve the quality of the food aid, and to increase the number of people who are able to produce their own food. The WFP is also working to increase the number of people who are able to access the food that is available.

The WFP is working to increase the number of people who are receiving food aid by increasing the number of people who are able to access the food that is available. The WFP is working to improve the quality of the food aid by increasing the number of people who are able to produce their own food. The WFP is also working to increase the number of people who are able to access the food that is available. The WFP is working to increase the number of people who are receiving food aid by increasing the number of people who are able to access the food that is available.

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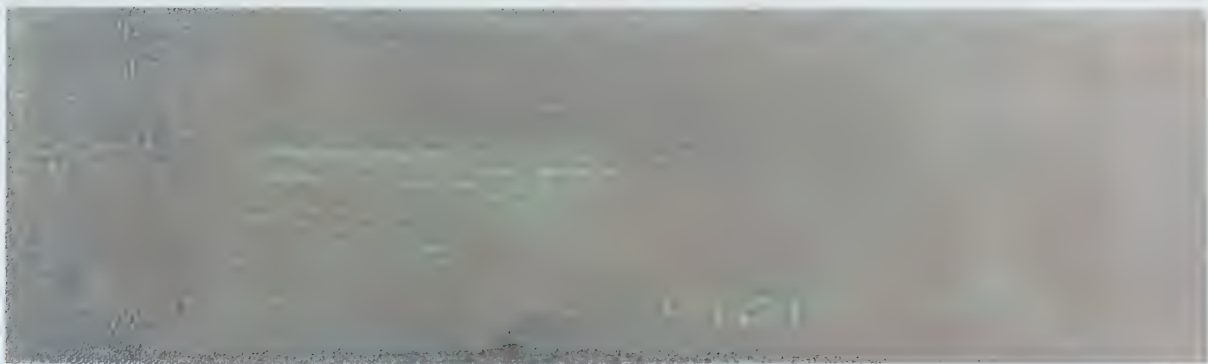


























Table 1. Mean (SD) age, height, weight, and body mass index (BMI) of the 100 children in the study

Measure	Mean (SD)
Age (years)	10.1 (0.5)
Height (cm)	145.5 (10.5)
Weight (kg)	40.5 (10.5)
BMI (kg m ⁻²)	19.5 (3.5)

children were asked to perform a series of 10 trials of the task. The first trial was a practice trial and the remaining 9 trials were recorded. The mean of the last 9 trials was used for analysis.

Children were then asked to perform the task again, but this time they were asked to perform the task as fast as they could. The mean of the last 9 trials was used for analysis.

Children were then asked to perform the task again, but this time they were asked to perform the task as slowly as they could. The mean of the last 9 trials was used for analysis.

Children were then asked to perform the task again, but this time they were asked to perform the task as accurately as they could. The mean of the last 9 trials was used for analysis.

Children were then asked to perform the task again, but this time they were asked to perform the task as quickly as they could. The mean of the last 9 trials was used for analysis.

Children were then asked to perform the task again, but this time they were asked to perform the task as slowly as they could. The mean of the last 9 trials was used for analysis.

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100















